



the First 100 Years

Rosco Laboratories Inc.
Stamford, CT
Toll free: (800) ROSCO NY
(203) 708-8900

www.rosco.com



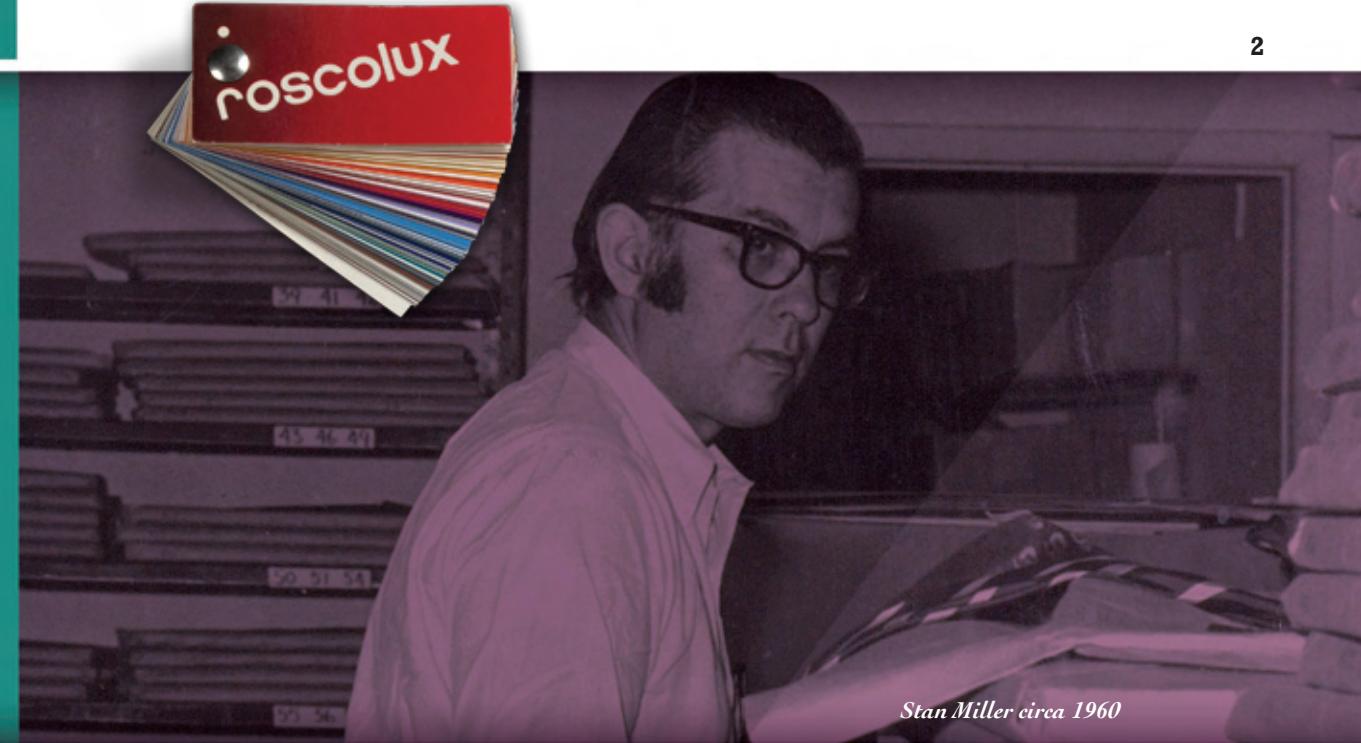
rosco

the first 100 years



As we mark the 100th year since the founding of Rosco, it seems like an opportune time to pause and look back at the company as it was at milestones in our past. With just one change in management over this period, the culture and philosophy of the company has been consistent for its customers and dealers.

Although we regularly add new people, innovate products and enter new markets, we endeavor to maintain our stability and consistency. Willy and Howard were hired in the early 60's to manufacture gelatin sheets in Brooklyn and they are shipping high-tech plastic filters in Stamford today, almost 50 years later. Sadie was doing filing in Harrison in 1970 and she's in the Accounting Department in Stamford today. Also Stan Schwartz from '71 and Rosemary from '72. Jim Meyer and Bob Guindon go back to 1976 and Gina and Gary to '77. There are many 25, 30 and 40 year people at Rosco because we want working here to be a career, not just a job.



Stan Miller circa 1960

The story of the development of the product range offered in the current catalog is an evolutionary tale, as well. We'll talk of the early work on filters here, how innovations brought us to the current products. There is a back story for virtually every product in our range.

On the occasion of our centennial year in business, we felt moved to put down some of our recollections about what has happened on our watch. We hope that you find them of interest. Obviously, our company would not have survived without your support. We want you to know that we are very aware that we are here today because you, and in many cases your fathers and grandfathers, chose to do business with Rosco and we can never minimize your contribution to Rosco's success.

Stan Miller





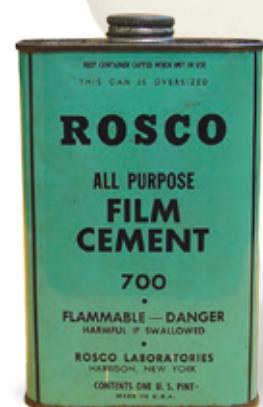
the First 100 Years



We know that the company was founded in 1910 in New York by Sydney Kelsey Rosenstein when he was 24, but we don't have any details. Rosenstein was a chemist and his first products were "Colorine," a transparent dipping lacquer for coloring small light bulbs and "Opaline," a translucent lacquer.

He apparently wasn't too sure of the future direction of the company because he named it "Rosco Laboratories;" the "R O S" from "Rosenstein" and "CO" from "Company." "Laboratories," for a chemist, would have been the most general term, indicating that he had no idea what Rosco was ultimately going to be doing. It worked out well in later years when he tried a number of markets and the non-specific name proved to be no impediment. For example, located near the Brooklyn Navy Yard, Rosco received a "Request for Bid" in error in 1942. The navy needed 3,000 gallons of grey paint to repaint a destroyer. Although there was no Rosco Paint in 1942, Rosenstein never hesitated, he found a source, quoted, won the order and delivered.

Years later we tried to get rid of "Laboratories", but New York State said there were other "Roscos" and we had to keep it. While we were in Brooklyn, the "Laboratories" in our name attracted a steady flow of strange people to our door with containers with unidentified fluids that they wanted "tested."



ROSCO
ALL PURPOSE
FILM
CEMENT

700

FLAMMABLE — DANGER
HARMFUL IF SWALLOWED

ROSCO LABORATORIES
HARRISON, NEW YORK
CONTENTS ONE U.S. PINT
MADE IN U.S.A.

In the early 1900's, bulbs were available only in clear, not frosted and not colored. If you owned a Broadway theatre, for instance, you had to color your own marquee lights. Rosenstein developed customers among the stage electricians for his Colorine and Opaline which he mixed in Brooklyn and delivered to Manhattan. His promotional material featured the prophetic line, "We color the night lights of Broadway". Within a few years, Rosco would be outside on the marquee and inside on the stage lights.

He later developed a significant business in chemical products for movie theatres, the largest being film cement for splicing film. Most motion picture film was acetate-based. To cut out a section or make a repair, a special adhesive was required and that was "Rosco Film Cement" (or Kodak Film Cement or...). We sold gallons and pints to professional film exchanges and one ounce bottles to amateurs. Colorine was flammable, but the film cement was highly flammable. We actually continued to make and package film cement until the 70's.

Rosco Colorine
TRANSPARENT

Dipping Cup

Clear, brilliant colors which give the effect of colored glass.

Exact shades and tones for all Scenic, Display, Ornamental, Signal and Decorative lighting.

Of strong color projection and excellent color life. ROSCO Colorines blend beautifully and contrast harmoniously. Dry in 3 minutes.

COLORS AS FOLLOWS:

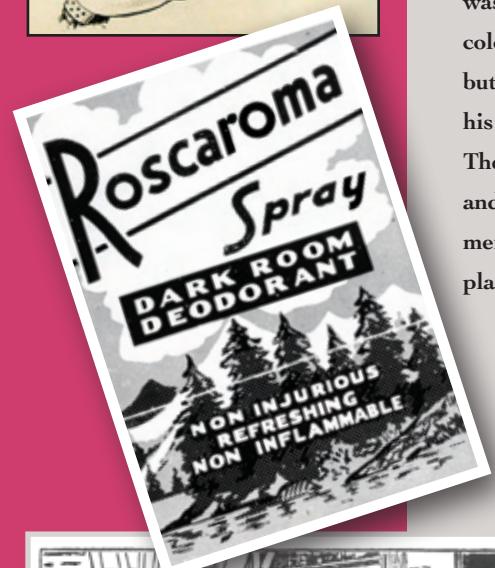
120 Cardinal Red	150 Straw
122 Ruby Red	156 Golden Amber
125 Magenta	157 Sunset Gold
131 Moonlight Blue	162 Flesh Pink
133 Steel Blue	167 Dubarry Pink
135 Urban Blue	170 Purple
142 Emerald Green	186 Canary

Packed in bottles.
Half-pints, pints, quarts and gallons.



What now seems like a strange combination of products had a logic at the time it evolved. The movie theatre was an entertainment center, both on screen and live. There was a stage show between the two halves of the "double feature". Therefore, the dealer supplied his theatre customers lamp dip for the marquee bulbs, film cement for the booth and gel for the follow-spots.

Rosco Laboratories



DAVID BELASCO (CENTER) AND LOUIS HARTMANN (LEFT) IN THE LIGHTING WORKSHOP



After being in business a few years, the advent of World War I in Europe provided Rosenstein with a growth opportunity. Although the Brigham Company had been making theatrical gelatin in Vermont since 1875, the professional theatres in New York primarily used gel imported from Germany. Suddenly the supply was cut off and the producers turned to Rosco. "You're making colored lacquer...Can't you make it in sheets?" It wasn't that easy, but Rosenstein convinced a chemist friend, Mac Weiner, to leave his lab position at Rockefeller University and take on the challenge. They set up Gelatin Products Company to supply Rosco's needs and Rosco was in the gel business. GPC was eventually formally merged into Rosco and Mac and then his son Sy ran Rosco's filter plant until they each passed away years later.

The color range started small based upon the most popular German and Brigham colors. New colors were added as needs arose or sometimes it was just serendipity...One day in 1919,

Rosenstein had checked out a run of gel and decided that it was off-color and unsaleable. Louis Hartmann, David Belasco's electrician, came in and looked at a sheet of the salmonamber. He asked if he could take a couple of sheets and returned the next day to get some more. No one knew what he was talking about. "It was here yesterday," he said, "the bastard amber." Well, it had all been remelted and now Hartmann was rhapsodizing about how wonderful it was on skin tones. Fortunately, he still had a sheet and Mac had to recreate the accident. Over the years, Bastard Amber probably has been Rosco's largest selling color.... Serendipity.

By 1959 the numbering system was totally unworkable. The red-pink section went 15, 16, and 17 red then 60, 112, 113 and 114 pink. As daunting a task as it was, we decided we had to go to a new numbering system. We went to 201-283 for gel and 801-883 for Roscolene. Everyone went along with the change with one notable exception, Rudy Kuntner, Master Electrician at the Metropolitan Opera, with his characteristic German intransigence, held firm. Until his retirement years later, he ordered 71 Bastard Amber and 28M Purple.

In 1968, the *Ed Sullivan Show* was scheduled to start to broadcast in color. They bought 1000w cyc strips from Kleigl and put stripped glass color frames on them. When they brought them up to full, it was like popcorn popping as the glass broke right around the ground row.



Top and bottom: scenes from the first party in the "Godfather" film. Center: Gordon Willis, ASC



They called us, desperate for a heat-stable filter. When we suggested gel, they fell down laughing at our joke, but we weren't joking. NBC in Los Angeles had found that even on 1000w cyc strips pointing up, properly framed, gel would hold up for a show. Unlike the plastic filters, it wasn't a thermoplastic and wouldn't melt when heated. It would get brittle and dry out, but wouldn't soften. We went in and showed them how to puff the gel out in the frames and 1914 gelatine became the standard color medium at the networks well into the 80's.

Even the top filmmakers turned to Rosco gelatine to solve problems. In 1971, Gordon Willis, ASC, was shooting the first "Godfather" film at the Filmways Studio in New York. He wanted a certain sepia tone for the opening party shots, but he couldn't find the right camera filter. He talked to Rosco about it and we offered to make a run of 282, Chocolate, with the tint change he was seeking. Unfortunately a run of gel was 2,500 sheets, a lot of camera filters, but we cut it down somewhat for Gordie and the gel did the job!



Rosco, 29 Moore Street, Brooklyn August, 1958.

In the mid-50's, Stan Miller was a salesman for Allied Chemical and Dye and Rosco was a customer. At one point, as Rosenstein entered his seventies, he mentioned that he was interested in selling the company. Miller was comfortable with the sales and technical side, but he had no experience with business and finance. His cousin, Len Kraft, was an accountant and, in August of 1958, they pooled their resources and bought Rosco. Rosenstein's Rosco Laboratories was now Rosco Laboratories, Incorporated!

Incidentally, immediately after the closing, the lawyer who handled the purchase for Miller and Kraft insisted they sit down and work out terms of a "divorce" agreement. They scoffed, but drafted the document which they signed a few days later covering separation, disability or death of a partner. Almost exactly 20 years later at 46, Kraft developed cancer and passed away. Because the agreement was in place, the transition, although emotional, was orderly.

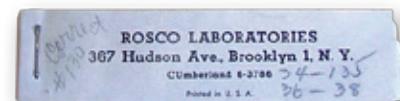
Glocolors - Opaline - Colorine - Frost Etch - Gelatine Sheets
ROSCO LABORATORIES
 131 TH RD PLACE, BROOKLYN, N.Y.



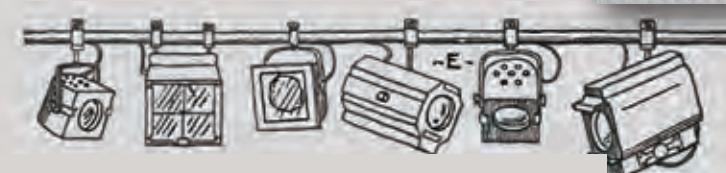
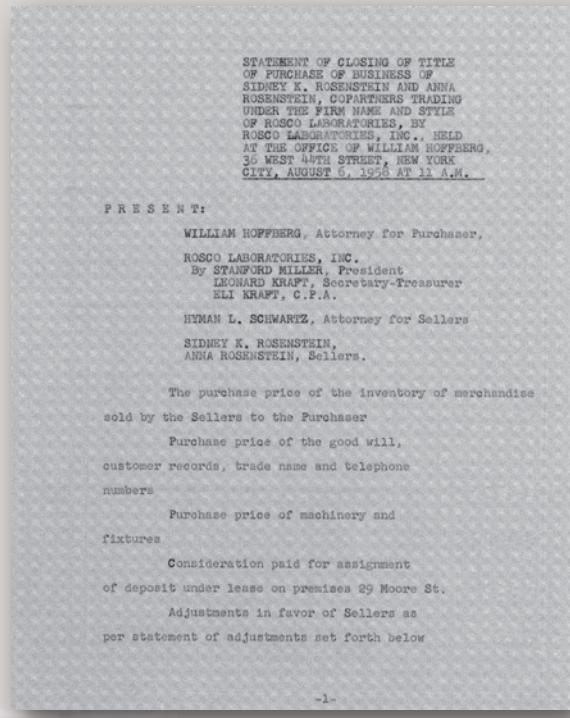
the First 100 Years



Len Kraft and Stan Miller as baby cousins.



As part of the Purchase Agreement, Rosenstein agreed to stay on for a month to teach the new owners the business. The complicated part would have been the manufacturing process, but fortunately Mac and Sy Weiner had agreed to continue in their roles. Kraft had been servicing business clients for years, most of them larger than Rosco, so he had the financial side under control quickly. As far as everything else, Rosenstein referred to the new owners as "the boys" and whenever they dared to try to do anything on their own, he was immediately at their side to admonish them, "We don't do it that way."



Purchase and sale agreement.



Fortunately, after a month of "helping the boys," Rosenstein relocated to the West Coast. Understanding how difficult it must have been for him to hand over this entity which he had nurtured for 48 years, one can overlook the month and thank him for the solid base which he provided the new owners on which to build the business. He will always remain involved as the "R-O-S" in "Rosco."

rosco

"Cinemoid" was the first plastic color filter. After the war, it was developed in England by Fred Bentham of Strand with British Celanese on an acetate base. Two molds were used so the sheet sizes were 21x50 or 25x40 inches and the gauge was 10 mils. It was originally imported into the States by Kleigl with a 1 – 199 numbering system. Subsequently, Century also began to import Cinemoid, but they used a 500 and 700 numbering system. Rosco introduced "Roscolene" in 1955, and it is still offered today. Initially it was a surface-coated filter, but eventually it became an extruded, body-colored filter. Unlike Cinemoid, it is produced in master rolls so it is offered in sheets and rolls. The color range is based on the Rosco gelatine range so the prefix 2 for gel becomes 8 for Roscolene (226 red, 826 red).



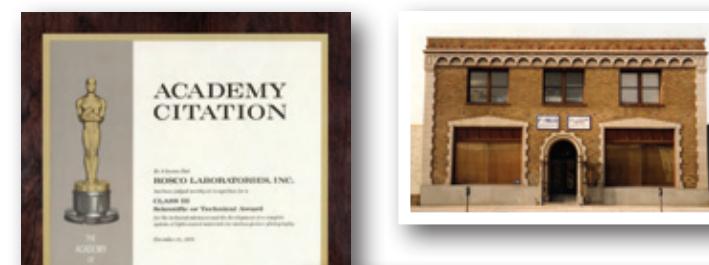
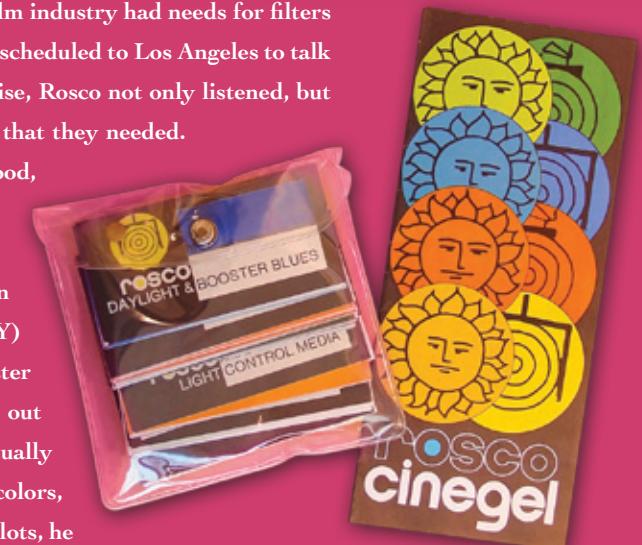
As in the case of the gel book, the Roscolene range evolved over the years. For example, in 1960, Abe Feder called and asked Miller to come in and bring some color samples as he developed his plot for Camelot. With lights on a pipe and Oliver Smith's sketches on an easel, Feder tried colors and doubled colors and combinations. That night 841 and 843 were created for the lavender-rich Camelot and 861 blue, plus some others that were later cut in Toronto.

Colortran had introduced a polyester-based medium, "Gelatran" in the late 60's, so in 1970 Rosco launched "Roscolar," a range coated on a Mylar polyester base similar to Lee Filters. It filled the void while the next generation was being developed and, in January of 1976 Rosco introduced "Roscolux," a body-colored polycarbonate color filter. The line was rebranded "Supergel" for marketing overseas. The technology apparently was very advanced since today, 34 years later, several people still coat polyester the way Rosco began doing in 1970, but no one else body-colors polycarbonate. Roscolux/Supergel is the largest selling medium in the world.



In the early 60's, Rosco determined that the film industry had needs for filters which were not being served. Regular visits were scheduled to Los Angeles to talk to camera men, gaffers and grips. To their surprise, Rosco not only listened, but the company responded and developed products that they needed.

By 1970, Rosco had opened an office in Hollywood, set up stocking dealers and hired a full-time salesman. New light control products kept appearing at a rapid rate. Productions on location like Hawaii 5 – 0 were using blue-faced PAR (FAY) lamps, but the coating would fade quickly. "Booster Blue" was developed so they could get full value out of the lamps. Then there was "1/2 BB"...Eventually Gil Hemsley decided these were good theatre colors, too. When he speced "1/2 BB" in his opera light plots, he confused the theatre technicians and dealers.



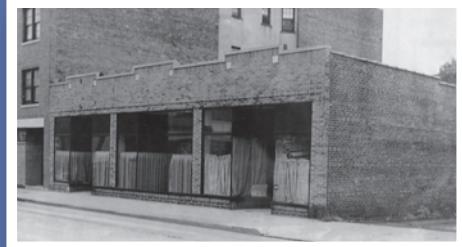
Kraft and Miller receive first Technical Academy Award® in 1973 from Eleanor Parker.



The list of diffusions also kept growing. There are never enough choices of diffusion for a DP or a still photographer and once they became aware of them, TV LD's and theatre LD's began to experiment more, as well.

By 1974, the film industry had moved from tracing paper and spun glass to our Cinegel system of Light Control. They expressed their appreciation by awarding Rosco its first technical Academy Award for a "significant achievement".

INTERNATIONAL EXPANSION



Harrison, NY 1962-1970

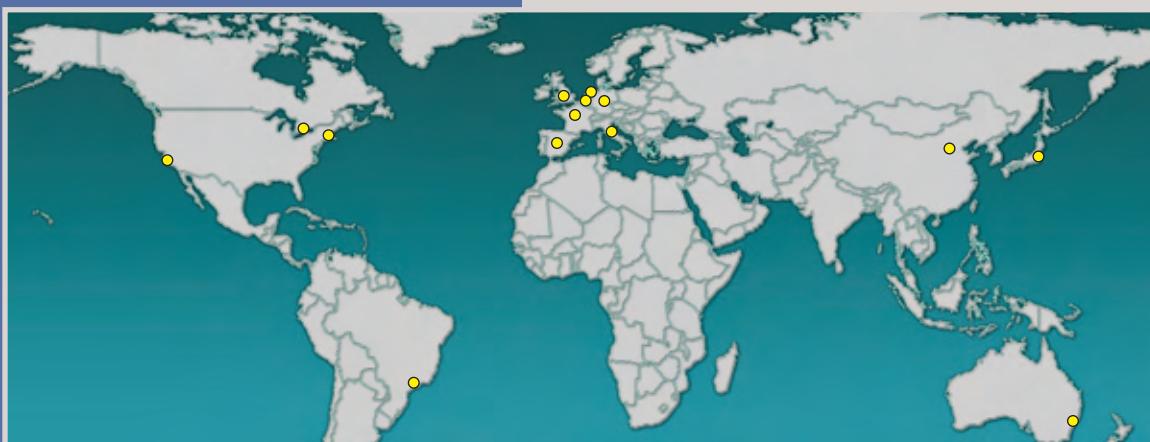


London, 1975



Richard Pilbrow, Theatre Projects. Rosco's agent in the UK in 1968.

Today, more than 50% of Rosco's annual revenue is generated outside the United States.



FOG DEVELOPMENT



the First 100 Years

By the late 60's, Rosco began to realize there was a market outside of the U.S. A young designer, Ken Billington, assisted Tharon Musser on *Golden Boy* in London in 1968. American DP's were shooting films around the world. Richard Pilbrow at Theatre Projects in England agreed that they would represent Roscolene in the U.K. A designer as well as a director of a dealer and major lighting rental house, Richard found the Roscolene colors noticeably "clean". As the 60's came to an end, Rosco had strong agent relationships in the UK, France, Italy, Japan and Scandinavia.

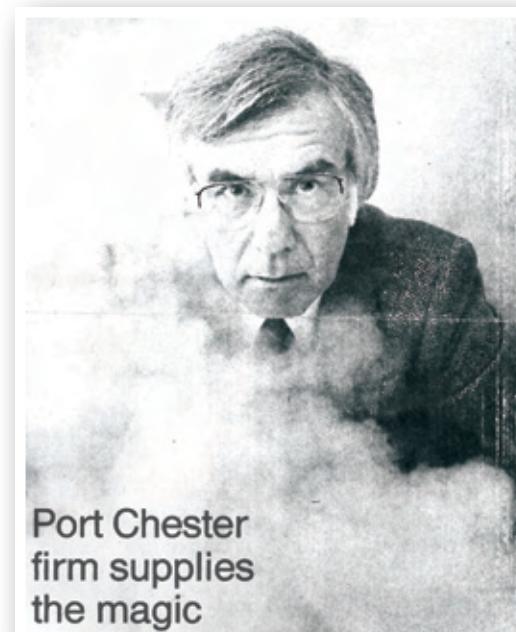
By 1973, a policy of establishing wholly-owned subsidiary companies abroad had begun to be implemented and Rosco Lab, Ltd in London had been established. Over the years, Rosco companies in Canada, Spain, Australia, France and Brazil were added as well as offices in Holland, Germany, Belgium, Italy, Mexico and Tokyo. China is covered by a representative who divides her time between the U.S. and Beijing.

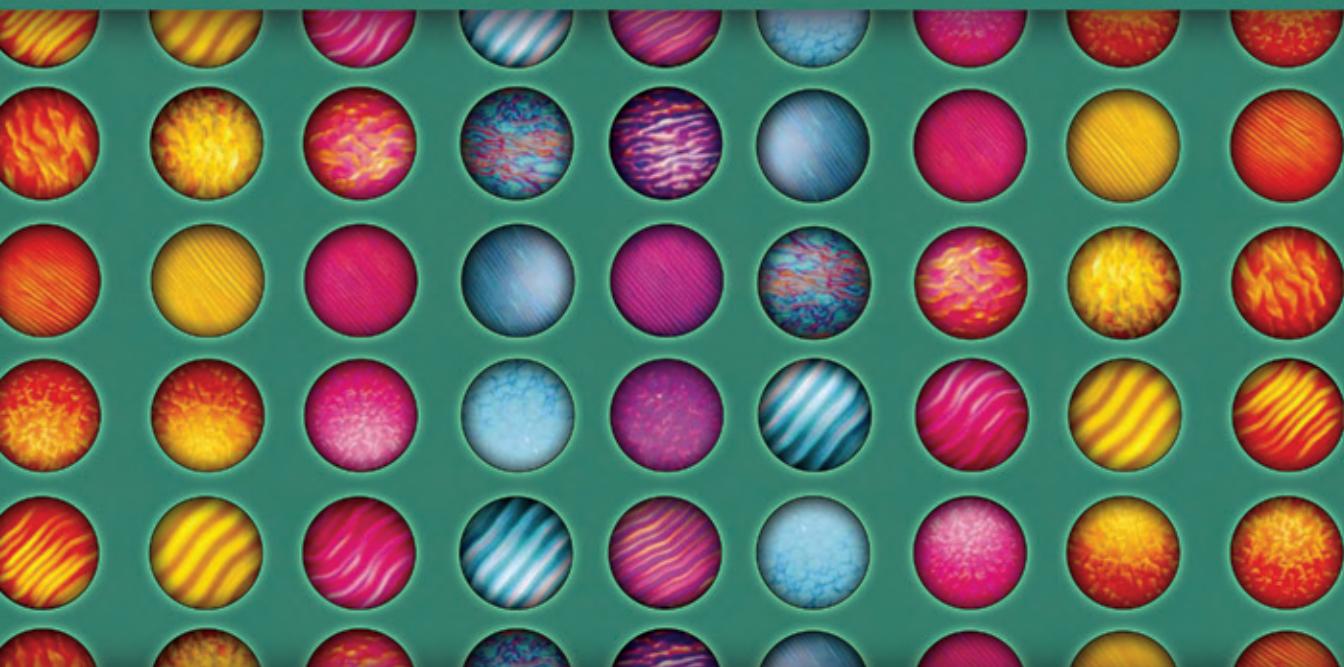


An example of the benefits that accrue from international interaction is the Rosco fog business. In the summer of 1978 the company exhibited at a theater show in Hamburg, Germany and met a special effects man from the film industry. He was demonstrating a fog fluid he had developed which made smoke without using oil. It seemed interesting and he agreed to license Rosco to sell it in the States. Although the intent was to be in the expendable – the fluid – it turned out there were no dependable fog machines available so, ultimately, Rosco wound up in machines, as well.

Prototype for 8211 fog machine, 1980.

By 1984 Miller, Kraft and their German consultant wound up on the stage accepting Academy Awards for a "significant achievement" in introducing a safe, oil-free, fog fluid.





With the development of the ellipsoidal reflector spotlight in Europe by Strand, ADB, Juliat and others and in the U.S. by Century (the Leko), Altman and, later, ETC's Source Four, a market developed for gobos. Colortran offered a range, later GAM and in 1984 Rosco entered into an agreement to represent David Hersey Associates (DHA) of London in America. They had an extensive catalog of standard designs which Rosco stocked in Port Chester and Hollywood.

In the U.K., designers regularly requested custom-manufactured gobos for shows or special events, but such requests were rare in the U.S. through the eighties.

Eventually, the volume in the projection products reached a point where it was no longer possible to service the market with imported products and Rosco set up its own gobo and dichroic manufacturing facility in Austin, Texas. With a vacuum depositing chamber (now two), laser and chemical etching capability, etc., Rosco's lab was the most well-equipped gobo facility in the world. A few years later, Rosco acquired DHA, merged the two London plants into one and added the newest laser etching technology. Gobos grew into a range of projection products with the Image Pro, X24, Iris and a range of rotators.

The acquisition of The Gobo Factory, a major producer of custom gobos in Paris, France, gives Rosco 2010 a variety of production capabilities around the world, a long way from the two lacquer mixers in Brooklyn in 1910.

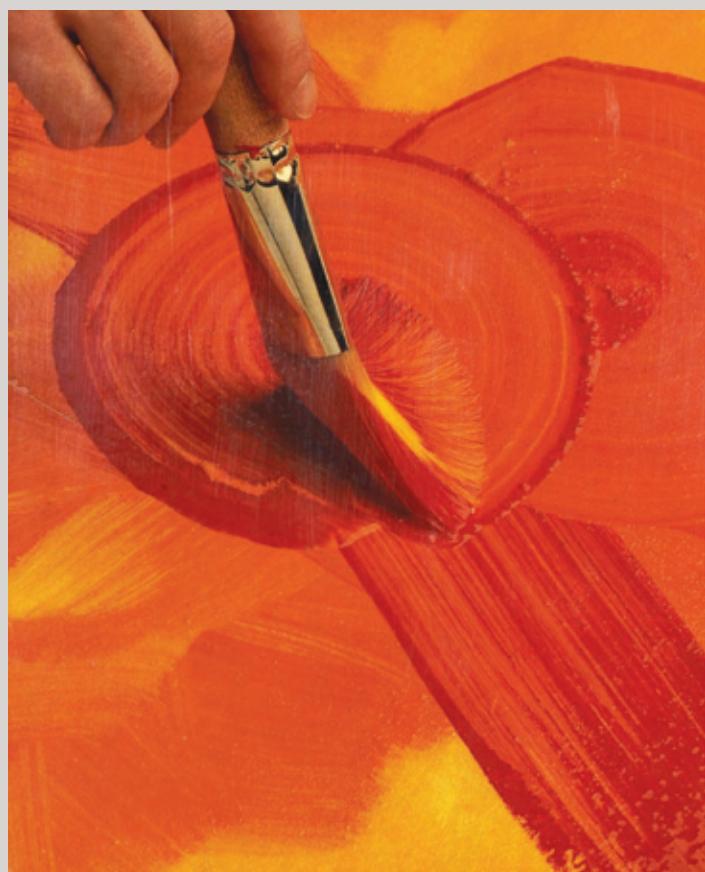
the First 100 Years



Through the years, the two basic building blocks on which Rosco's management was able to grow revenue were the strength of the brand and the dealer network.

Using paint as an example, the company decided that the scenic designer was a "cousin" of the lighting designer who the Rosco Tech Reps called on regularly. Often at a university, paint was another product handled by the TD. In any event, paint is an expendable used in theatre, TV and film production and supplied by dealers. It was understood that dealers with "stage lighting" in their names might not be interested in stocking paint. They would have to be convinced that their customers were buying paint and there was money to be made in the product.

Rosco initially entered the business with a product which was contract-packaged for them. The first Super Sat was a concentrate in pods that a user would add to a white or clear base.



By 1980, the company had gained a foot hold in the scenic paint market, so when Iddings, a 50 year old paint company became available, it was acquired. Rosco now offered several lines and produced paint in its plant in Boston. As has been the case with every other Rosco product, the paint evolved into a product group within a few years. As predicted, Rosco dealers who had never sold anything without a cable found they had customers for paint and put in a stock.



In addition to theatre, Rosco developed specialty paints for TV and film applications. Today, Rosco TV Paint is specified for Chromakey and digital blue and green effects, among others.



the First 100 Years



*Willie Perry and Howard Corbitt,
veteran employees of Rosco.*

Products, people and markets...the Rosco story continues. In 2010, the company forms the Rosco Architectural Group to focus on the development of this growing market. New filter colors, new Lite Pad LED products and kits are introduced, the Delta Hazer gains market share, and an acquisition is made in Spain. Veteran production employees celebrate 49 and 47 year anniversaries with the company. Sales numbers grow in a difficult economic year and employees are added to handle increased volume.

1910-2010..... Rosco and its dealers... a successful entrepreneurial partnership moves onward!



A STATEMENT FROM MARK ENGEL PRESIDENT AND CEO

We continue to build on our history of, leading with innovative solutions to allow creative people to achieve their visions, while creating a compelling Rosco culture. We seek sustainable growth for our employees, our company and our customers. Those are our overarching goals and they represent the vision we share for Rosco. As we start the second 100 years at Rosco, The following are some of the significant projects that I think will be important to all of us. (continued)



*Mark Engel
President and CEO*





LitePad used in an architectural application.

Understanding our customers. Rosco success comes from intimate relationships with our customers. Many of our people come from production backgrounds (many in fact, still work in film and theatre) and all work to develop market-specific expertise. Quality solutions come from a first-hand understanding of the challenges facing our customers.

Upgrading products and offering solutions. Many of our products have been in continuous use for decades. But as the industries we serve evolve, we have to keep re-examining even established products. We sell products, but we offer solutions. As needs change, so do the products we bring to market.

Expanding user markets. Rosco products have long been used in architectural applications. For years, designers have used colored light and gobos in malls, restaurants, public buildings. But new products, such as the Rosco LitePad, a soft LED light with remarkable qualities, has made an investment in architectural markets more imperative. That's why we initiated Rosco Architectural, a new division staffed with specialists in this area.

Expanding geographical markets. Rosco was a multi-national company long before I got here. In fact, we had six offices outside the US when I became President. Since then, we have opened four more – in France, Germany, Holland and Japan. Globalization is not just a catchword here – we are leveraging technology with the strength of our culture to create teams of global experts. Our customers work globally; so do we. Globalization is real and its importance to Rosco is growing.

Developing people. As earlier pages of this booklet made clear, people have been an indispensable component of Rosco's history and growth. That continues to be true. Even in challenging economic times we are unrelenting in our efforts to recruit and develop people who can help us achieve our goal of sustainable growth through innovation.



rosco

the First 100 Years

SOME OF THE PEOPLE WHO CREATED ROSCO'S HISTORY



*Steve Gallaber and Larry Jackson
Behind the scene managers who
manufacture and ship our products*



*Tom Swartz and Stephen Spendiff
Continuing to grow Rosco Canada*



*Andreas Desselbach and Eric Tishman
Key figures in, respectively, Rosco
Germany and Rosco fog systems*



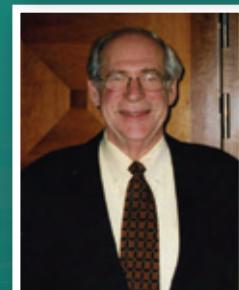
*Maria Szots
Continues to manage
Rosco's West Coast office*



*Rowena Landini
Customer service in L.A.*



*Micki and Gina US dealers
have known them for decades*



*Stan Schwartz
Executive Vice President
and marketing guru*



*Rosemary Schlotter
Started with Rosco over
50 years ago*